

VPPA NORTHERN DISTRICT NEWS

January 2012

From the editor's desk...

Early in December, the Northern District kicked off the holiday season with a luncheon at the Hazel River Inn in Culpeper. We enjoyed the company of good friends and as is our custom each year, we were pleased to collect a number of donated gifts for Toys For Tots. We hope each of you were blessed with a joy filled holiday season of sharing with family and friends. And, may 2012 be one of your best years ever.

As we enter this new year, being a member of the VPPA as well as the PPA and other professional organizations is absolutely the place to be with our businesses. Taking advantage of opportunities for learning new skills and trying new ideas is a key to success in any profession. The educational advantages of VPPA membership are appreciated by all members. As photographers in an increasingly competitive field, I suggest that it is the active participation with a "family" of professionals (and friends) that brings the greatest rewards. Think of your most memorable experiences of being a VPPA member. All that comes to mind makes up your personal list of the importance of this organization to you.

For 2012, the VPPA will be offering a tremendous opportunity for learning at the February convention. Later in the summer there will be the slightly smaller but equally as good summer seminar. To round out these events, the Northern District is making plans for some stellar programs for our 2012 monthly meetings.

Most immediately, make plans for this month's print critique at Betsy Bailey's studio in Culpeper. Also, it's not too soon to make reservations at the Valley View Holiday Inn in Roanoke for the convention in February. If you haven't taken note of the scheduled speakers yet, be sure to take a look in this newsletter.

Jim Sanders
Newsletter editor

Yesterday is history. Tomorrow is mystery. Today is a gift.

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Competition Print Critique at Betsy Bailey's studio in Culpeper — Monday, January 23rd — 12:00

This January we are adding a new dimension to our annual print critique.

Jeanette Burkle will lead us through a viewing of merit images from previous competitions. What is it about these images that led the judges to award that coveted 80 or higher score. Together we will explore the 12 elements of a merit print to help “us” to see what the judges saw.

All are encouraged to bring a disc of up to 6 images for critiquing. We will have an opportunity to use the 12 elements of a merit image as we critique our images. Kathy Kupka and Don Aittama will be the first to tell you how comments/suggestions made at the critique last January led Kathy to a Court of Honor award with “One, Two, Wheel!” and Don a merit award at SEPPA and at the PPA International Print Competition with “Beach House”.

For all who are new to competition, being a part of the discussions will increase your awareness of the many considerations that go into creating award winning images. For those with a wealth of competition experience, your expertise will be invaluable to the success of the day!

The afternoon will begin with lunch and socializing at Betsy's home beginning at 12:00. Those of you still on a high from New Orleans & Imaging USA will have much to tell us about!

Directions to Betsy Bailey's home are on page 6.

SUBSTANCE AND STYLE: DEVELOP BOTH FOR A COMPETITIVE EDGE

THE FOLLOWING EXCERPTS ARE FROM THE AUGUST 2011 ISSUE OF
PROFESSIONAL PHOTOGRAPHER – PAGE 126.

TIM WALDEN, PPA VICE PRESIDENT, MAKES SOME OBSERVATIONS —

“We need to welcome all styles and creative techniques... but only reward them when they sit on top of substantive, quality imagery.

What forms a substantive image like that? Look to the 12 elements of a merit image (of which Walden prizes impact). “Yes, every good image should have initial impact when you first see it. But after you study the image and consider the other elements, does it still have impact?” offers Walden, explaining what Gerhard Bakker taught him long ago. “All the artistic elements combine to support whether or not the impact lasts. That’s what makes a truly great image.”

Can you say your images have that kind of substance? It’s easy to get complacent and think your clients won’t notice small imperfections. That’s exactly why Walden emphasizes the need to compete (for himself as well).

“Competition forces you to push harder than you might normally, and it can bring you to great things.”

“Competition is like exercise. You don’t jog to jog; you jog to get healthier and stronger. You compete to exercise your skills and accomplish more things for clients,” he says.

“Competition forces you to push harder than you might normally, and it can bring you to great things.”

"Once you really commence to seeing things, then you really commence to feel things."

Edward Steichen

PPA Standards Of The 12 Elements To Define A Merit Image

Any image, art piece, or photograph will reveal some measure of all twelve elements, while a visually superior example will reveal obvious consideration of each one. The twelve elements listed below are in accordance to their importance.

Impact is the sense one gets upon viewing an image for the first time. Compelling images evoke laughter, sadness, anger, pride, wonder or another intense emotion.

Creativity is the original, fresh, and external expression of the imagination of the maker by using the medium to convey an idea, message or thought.

Technical Excellence is the print quality of the image itself as it is presented for viewing. Retouching, manipulation, sharpness, exposure, printing, mounting, and correct color are some items that speak to the qualities of the physical print.

Composition is important to the design of an image, bringing all of the visual elements together in concert to express the purpose of the image. Proper composition holds the viewer in the image and prompts the viewer to look where the creator intends. Effective composition can be pleasing or disturbing, depending on the intent of the image maker.

Lighting—the use and control of light—refers to how dimension, shape and roundness are defined in an image. Whether the light applied to an image is manmade or natural, proper use of it should enhance an image.

Style is defined in a number of ways as it applies to a creative image. It might be defined by a specific genre or simply be recognizable as the characteristics of how a specific artist applies light to a subject. It can impact an image in a positive manner when the subject matter and the style are appropriate for each other, or it can have a negative effect when they are at odds.

Print Presentation affects an image by giving it a finished look. The mats and borders used should support and enhance the image, not distract from it.

Center of Interest is the point or points on the image where the maker wants the viewer to stop as they view the image. There can be primary and secondary centers of interest. Occasionally there will be no specific center of interest, when the entire scene collectively serves as the center of interest.

Subject Matter should always be appropriate to the story being told in an image.

Color Balance supplies harmony to an image. An image in which the tones work together, effectively supporting the image, can enhance its emotional appeal. Color balance is not always harmonious and can be used to evoke diverse feelings for effect.

Technique is the approach used to create the image. Printing, lighting, posing, capture, presentation media, and more are part of the technique applied to an image.

Story Telling refers to the image's ability to evoke imagination. One beautiful thing about art is that each viewer might collect his own message or read her own story in an image.

2012 VPPA ANNUAL CONVENTION
WILD WILD WEST

ROANOKE

FEBRUARY 24-28, 2012

Grab a **sarsaparilla** and **check out**
this **saddlebag** full of **schoolin'!!!**

Todd and Jamie Reichman

<http://www.reichmanphoto.com/index2.php#/home/>

Karen Rubin

<http://www.karenrubin.com/>

Blair Phillips

<http://blairphillipsphotography.com/>

Mac Brown Photography

<http://www.macbrownphoto.com/>

Paul Wingler

<http://pwphoto.com/>

Mark Garber

<http://markgarber.com/>

Cris Duncan

<http://www.cjduncan.com>

Cindi McDaniel

<http://www.studioenvogue.com/>

Holiday Inn — Valley View — Roanoke

<http://www.holidayinn.com/hotels/us/en/roanoke/roaod/hoteldetail?groupCode=VPP>

Directions to Betsy Bailey's home / studio

13160 Chestnut Fork Road in Culpeper

From Fredericksburg: Take Route 3 west until it ends at Southgate Shopping Center—Gold's Gym/CVS Pharmacy. Turn right onto 29N and go one mile through downtown Culpeper. Route 29/15 bears to the right. Keep to the left on 229N and go another 1.2 miles to Eggbornsville Road (intersection of 229 and 729). Turn left onto Eggbornsville Rd. and go 1 ½ miles to Chestnut Fork Rd. Turn right on Chestnut Fork Rd. Betsy's drive is the long paved drive almost immediately on the right. The drive forks and you will bear right through the gate.

From Charlottesville and Shenandoah Valley: Take Route 29 to Culpeper. Exit at the Madison Rd. (Business 29) exit. Head toward downtown Culpeper on Madison Road. After passing the Southgate Shopping Center (Gold's Gym stands out), follow the directions as described when coming from Fredericksburg —where Route 3 from Fredericksburg ends at Route 29.

From Warrenton: Take 229S toward Catalpa. Just as you approach Culpeper, you will see a stop light at Chestnut Fork Rd. (685). Take a right onto 685 and go until you almost reach the stop sign at 729. On your left you will see a long paved drive that forks into two drives. From this long drive, bear to the right through the gate.